



Combating Inequalities through Innovative Social Practices  
of and for Young People in Cities across Europe

## **WP7 Case Study: Innovative Practice ‘Hidden Wings’**

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**City: Kraków**

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## Cover page

<b>INNOVATIVE PRACTICE/PROJECT TITLE</b>	
<b>Discovering inner potential – Hidden Wings (using ideas from Beatfreeks practice)</b>	
<b>City</b>	Krakow
<b>Pilot type</b>	<p>y transferred from <b>Birmingham/ Beatfreeks practice</b></p> <p>2. Based on own fieldwork: <b>tackling some of the problems identified during the fieldwork</b></p> <p>3. New elements in existing policy/practice: <b>utilizing elements of practice which were already implemented in Krakow</b></p>
<b>Type of target group</b>	<p>Living day by day, opportunistically. Given up hope and lacking competences, social support and motivation to change</p> <p>Motivated to integrate into mainstream society but in need of support</p> <p>Other: in need of building own identity, distinctive from the identity of their peers</p>
<b>Type of practice</b>	<p>Learning and counselling; social capital; matching/bridging;</p> <p>Offering opportunities;</p> <p>Stimulating and enabling entrepreneurship; co-creation; “communing”;</p> <p>Empowerment: developing ambition, competences and social network;</p> <p><b>To some extent all of the above.</b></p>
<b>Aims/objectives in brief</b>	<p>To present local Krakow youth with possibilities to build niche competences and utilize them in order to achieve success in a broader social context.</p> <p>Two kinds of aims:</p> <p>Towards individuals – enhancing sense of agency and internal locus of control; increasing self-esteem; supporting social involvement and team-work competences.</p> <p>Towards groups – building networks, and collective spaces, empowering, integrating into broad society (convincing the public that there exists potential in excluded youth), and improving visibility.</p> <p>Motto: change through personal development.</p>
<b>What needs, what inequalities</b>	<p>Low level of formal education, exclusion from broader society, low self-esteem, taking part in activities of socially excluded groups or general inertia, low level of entrepreneurial skills, persons with low support and, in general, with low abilities (or abilities that are not perceived highly by society) or not using their actual potential.</p>
<b>What (activities in brief)</b>	<p>Several components for groups of young beneficiaries:</p> <p>breakdance lessons,</p> <p>music lessons,</p> <p>muay-thai workshop,</p> <p>graffiti workshops,</p>

	<p>theatre lessons, leadership-media skills building.</p> <p>Preparing beneficiaries for a show during which acquired abilities and skills will be presented.</p>
<b>Who (actors)</b>	<p>The most important actor was a Krakow NGO – Ukryte Skrzydła (Hidden Wings) Foundation.</p> <p>Other actors include:</p> <p>Teatr Ludowy (the largest theatre in the district), Krakow Municipality, Krakow University of Economics researchers, Municipal Social Assistance Centre, Foundation of Economy and Public Administration, Pi Agency.</p>
<b>How (involvement of the actors, their roles)</b>	<p>Ukryte Skrzydła (Hidden Wings) Foundation – organizing workshops, recruiting and helping trainers. Recruiting trainees, organizing the final event.</p> <p>Other actors roles:</p> <p>Teatr Ludowy – providing premises for workshops and final event. Krakow Municipality – providing financial and organizational support. Help in organizing and conducting the final event. Krakow University of Economics researchers – responsible for monitoring. Helping in conducting the final event. Municipal Social Assistance Centre – recruiting beneficiaries. Foundation of Economy and Public Administration – delivering books for participants. Pi Agency – providing T-shirts for participants.</p>
<b>Scope: number of the participants of practice(s)</b>	ca. 70 beneficiaries (girls and boys), 6 trainers
<b>Duration (when the project/practice started)</b>	<p>Start date of the pilot: <b>01.01.2015 (edition utilizing ideas from Beatfreeks). Preparations for the pilot started in October 2014.</b></p> <p><b>First Hidden Wings were organized in 2008.</b></p> <p>End date: <b>30.03.2015 (final event)</b></p>
<b>RESOURCES</b>	
<b>Financial</b>	<p>Cost estimate of the pilot programme (19.01.2015-27.03.2015): <b>euro 4433.50 (65.20 euro per day)</b></p> <p>Cost estimate of the of the final event (30.03.2015): financed entirely with the funds from the Sports Department: total <b>euro 1040.00</b></p>
<b>Personnel</b>	Staff: ca. 1.5 FTE paid staff (12.50 euro/hour) + ca. 1.5 FTE volunteers.
<b>Other</b>	Personal contacts of the organiser and the tutors, support of JST organisational units, permission to paint a building as part of the Graffiti Module granted by its owner (a power transformer belonging to TAURON power company)

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# Introduction

The project "Hidden Wings" has been carried out periodically since 2008. Its 2015 edition, carried out in cooperation with CITISPYCE partners, was the 14th edition. The project is implemented in a specific social context in Nowa Huta, one of Krakow's districts. Nowa Huta's unique character lies in the convergence of many factors that reinforce the social problems related to inequality (Chrabaszcz et al., 2014). Projects that attempt to systematically deal with these inequalities face large-scale problems. This issue also affects Hidden Wings, which, since it is a firmly locally rooted practice, addresses a portion of problems faced by local young people and targets a relatively small number of beneficiaries. The most recent edition of the practice (which constituted the basis for the design of the pilot implementation) was attended by 70 beneficiaries, which, naturally, represent a small percentage of young people seeking support.

A practical novelty involved broadening the scope of the practice with a Social Media module thanks to the inspiration by Birmingham's Beatfrees practice (Jubany, Güell, 2014). The module was designed to develop specifically conceived project thinking (planning, organization, promotion, management) among the beneficiaries and provide a basis for their future independence. Hidden Wings may also be treated as an original project in Poland, because it allows for a better involvement of the so-called difficult young people without imposing excessively strict admission conditions. The value added of the practice comprises the opportunity for beneficiaries to work with highly qualified tutors who have very rich life experience, often despite their young age. This allows for the development of unique relationships of trust and offer the most active participants an opportunity to take advantage of social networks, which are developed for the implementation of their own development plans, including educational and vocational dimensions.

## 1. Evaluation methodology

The design stage of the evaluation methodology was intended to achieve the following objectives (CEiAPP UJ 2010, Ministry of Regional Development 2012):

1. **Cognitive** – the evaluation should provide information on the effectiveness and usefulness of activities, success factors and barriers for institutional transfer, as well as help to determine the validity of conclusions drawn from the earlier stages of the project concerning innovative ways to combat social inequalities.
2. **Formative** – the information obtained should serve to effectively carry out subsequent editions of the initiative.
3. **Socio-political** – the evaluation should provide information on the merits of the project, which can be used as arguments justifying the continuation of the initiative, its modification or discontinuation.

The evaluation was based on ex-post analysis methods. Due to the short project timeframe and time constraints, we decided to measure the project effects just before its completion. The information obtained was supplemented with data from monitoring provided by the organiser. Such an approach naturally constituted a barrier to a proper measurement of the project's effectiveness. In order to overcome this limitation, the research tools used included retrospective elements. In practice, our respondents were asked about their situation (competencies, knowledge, etc.) as well as their expectations and needs in the period before the implementation of the initiative.

The evaluation involved stakeholder groups crucial for the achievement of the project objectives: final beneficiaries, tutors and organisers. Three questionnaires have been developed for these three groups of respondents, based on which individual structured interviews have been conducted. They contained questions, among others, related to the following areas:

### 1. Questionnaire for the final beneficiaries:

- Previous experience with the type of activity as part of the initiative,

- Needs and expectations of the organisers – before the initiative,
- Development of competencies (Which ones? What for? Perceived barriers and factors affecting their development),
- Evaluation of the offer of activities in the project and organization of the initiative,
- Evaluation of self-development and usefulness of the project for education and employment.

## 2. Questionnaire for tutors:

- Characteristics of beneficiaries (participants) and of the activities,
- Benefits for young people (expected and actually achieved),
- Own involvement in the project (causes, expectations, benefits),
- Organization of the initiative (including work standards and cooperation with other entities),
- Evaluation of initiatives from the point of view of reducing inequality.

## 3. Scenario of the interview with the practice organisers:

- Objectives, problems solved, significant actions,
- The impact of the activities on the participants: education and the labour market,
- Organisational requirements (competencies, inputs),
- Implementation context (historical, organizational),
- Project implementation, including its innovative aspects, barriers and success factors.
- Programme effects, including those related to the reduction in inequality,
- Objective and subjective indicators of the products and effects of the practice.

As part of the evaluation of the Hidden Wings practice, 15 recipients, 6 tutors and the main organiser of the practice were interviewed. The study involved participants in all 6 practice modules. The interviews were conducted between March 17 and April 14, 2015. The information obtained was supplemented with project monitoring data provided by the organiser. Moreover, the evaluation included informal talks with stakeholders – a representative of Teatr Ludowy (the institution that made rooms and the necessary equipment available to the project), representatives of local authorities and Nowa Huta district residents participating in the final event.

## **2. Project/Practice Design**

### ***2.1 Social Issue(s) addressed***

Currently, most social problems arise, as was confirmed by both existing research under the CITISPYCE project and interviews with respondents, due to a marked reduction in the level of employment in the local steel mill, which used to be the dominant employer in Nowa Huta (with over 35,000 employees in the early 1990s down to several thousand at present). They comprise the following aspects:

- Reduced economic quality of life for local residents,
- Decreased activity and involvement of the local community,
- Significant changes in the family model (lower status of males who have lost their status as breadwinners),
- Failure of locally provided public services to respond to the changing needs and problems of the population.

Other social changes which have taken place over the last two decades in Nowa Huta directly affect young people and are probably due to weaker parental supervision. These include the severity of the phenomenon of football fan hooliganism and violence, drug and alcohol abuse as well as the persistence of relatively low educational achievement of young people.

At the outset, the originator and organiser of the project had no clear inventory of problems that should be addressed and was only aware of the fact that local young people suffered from a reduced capacity for social advancement and required encouragement:

*I have always had the idea, I have always wanted to be in a place where young people are in trouble and design a project for them, which was only a vague idea at first. I came to the theatre [Teatr Ludowy] and I asked the people there whether they would support such an initiative with their resources. They said they would be keen to do so. They offered their backstage facilities and the stage itself (practice organizer, male, 60)*

The practice organisers treat it as a means of improving the situation of young people who have the fewest opportunities:

*From the point of view of grants, we say that we take young people who have limited access to different things. On the other hand, we make sure that children from various backgrounds mix together, on the other hand, we do not want the pendulum to swing the other way, and we don't want too many people who would be able to afford such things at market prices... (practice organizer, male, 60)*

When it comes to the very concept of inequality addressed by Hidden Wings, the practice looks at them in the context of the situation within the district and compares it to the city as a whole.

In the first case, the specifics of the situation are due to the above-mentioned changes in the business environment, which resulted in significant differences in the economic situation of the district's residents. The second issue is related to the serious processes of gentrification of Nowa Huta resulting from the relatively high-quality 'hard' infrastructure combined with affordable real estate prices in comparison with the rest of Krakow. This leads to the emergence of two classes within the community ('natives' vs. 'young professionals') who do not make up a coherent social network.

Other causes of the relatively 'worse' situation of Nowa Huta residents in comparison with the whole city should be sought in the traditionally perceived separateness of the district, which, for the first several years since its founding, constituted a separate town. Also the problem of low growth and insufficient development of the commercial sector and the mismatch between the public services and the needs of local people contributes to Nowa Huta being disadvantaged as was analysed in the project activities.

The consequences include a low level of social and economic involvement of the population, relatively low quality of education, and the still clear problem of 'street children,' which features prominently in the research part of CITISPYCE (WP2 report: Cities in their national contexts. Krakow. Symptoms and causes of inequality affecting young people). With reference to the latter element, it is worth mentioning the opinion of one of the tutors, which indicates its potential positive aspects:

*The street is not a bad thing. As it happens, I was also brought up in the street. In the street you can learn a lot about loyalty, friendship, trust and empathy. This is not just a pathology<sup>1</sup>, but specific people. (Tutor, Male, 38)*

The organisers of the practice include the following issues among the social problems addressed:

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<sup>1</sup> In Polish "pathology" is not only a medical term (although it is widely used there). "Pathology" refers to something negative, spoiled in its very nature. "Pathology/Pathologies" in our evaluation has a social meaning. When the family, social environment or a group of friends is "pathological", it means they are bad in their nature and they can easily exert their influence on a youngster who happened to belong to such a milieu.

1. Financial issues which are definitely correlated with other instances of social problems. The interviewed tutors suggested that some of the participants come from definitely poorer backgrounds, and even having the possibility to use free materials (e.g. paint) given by the organizers is considered beneficial for them
2. Estate-related aggression - often there are scores to be settled between football fan gangs.
3. Increased risk of social exclusion. Young people targeted by the practice, besides being poor, often come from difficult backgrounds, which include low aspirations and in some instances even vicious cycles of pathologies, school problems, anti-social networks of friends etc.
4. Lack of access to cultural events. Recently it has changed somewhat, and Nowa Huta is becoming something of a cultural hub. However many events are targeting a more sophisticated audience, and hence, are not very interesting for the target group of Hidden Wings.

*Such activities should be conducted on a mega-large scale! And not by the 3rd sector, by small organizations, but as an element of urban policy. As I understand, for the last 15 years there has been no youth policy at all. (Tutor, Male, 35)*

## **2.2. Project goals and plans**

In principle, the project was addressed to all interested ‘young people’ living in Nowa Huta. However, given the perceived lack of services available to the most socially vulnerable young people, characterized by poor social integration capacity and low acceptance of universal principles of social coexistence, those beneficiaries were especially sought out. The organizers explicitly say that people that e.g. have some problems with the law are targeted.

*they use very abrasive, sometimes vulgar language. Even their very behaviour, even though it is direct, which is better than withdrawal, is sometimes exaggerated. They have no respect for older people. This is what they are taught by their environment, partly other children at school and this is a bit negative. (tutor, male, 35)*

They are neglected young people with behavioural problems, from poorer families which are rather indifferent to their whereabouts.

In principle, the practice was supposed to focus on people in the 15–25 age bracket, but there were no formal restrictions to participation.

Participants are therefore in principle young people, poorly integrated socially, neglected by family and reluctantly integrated into the activities of other organizations and projects.

The general philosophy of the Hidden Wings project is based on the Foundation's mission statement, which is: “To support and develop Nowa Huta’s society through creative activities.” Such a philosophy stems from the belief of the organisers that the residents of Nowa Huta are disproportionately affected by social inequalities in comparison with the rest of Krakow and the high potential of these residents to engage in creative activities, as well as the conviction that such actions will have an impact on transforming their attitudes in the long run.

This edition of Hidden Wings, implemented as a pilot under the CITISPYCE project, includes the following objective:

To offer local Krakow youth opportunities to build niche competences and utilize them in order to succeed in a broader social context.

There are two additional specific objectives:

1. Towards individuals – enhancing a sense of agency and internal locus of control; increasing self-esteem; supporting social involvement and team-work competences.
2. Towards groups - building networks, and collective spaces, empowering, integrating into broader society (convincing the public that there exists potential in excluded youth), and improving visibility.

In the organisers' view, the objectives of the practice refer directly to the development of strong social networks as a means of reducing inequality:

*An additional target, which we haven't mentioned yet, are the mixed groups. That is to say, in the creative module there are people who, under normal circumstances, would never have met one another, because they live in their own zones. A good student will never meet a bad student, for various reasons. In this project, we are looking for interests, we put human beings together. (Practice Organizer, Male, 60)*

It appears that considering the above-mentioned problems actually addressed by the Hidden Wings initiative, the official objective should be considered too broadly conceived.

The goals adopted in the pilot seem to insufficiently comply with the principles of SMART methodology; they express the mission and vision of the project, as well as reflecting the wishes of the organisers. It does not mean that the practice does not involve efforts to contribute to the achievement of such goals, but only that it is difficult to evaluate the level of their implementation, especially in the context of their great generality and a much broader scope than time, financial and organizational limits permit.

The analysis of practice shows that the basic project activities are focused on activities in the field of culture and education, with elements of labour market support both towards the tutors and the beneficiaries of the project. An important element of the practice are workshops organised in a systematic and cyclical way, with a clear objective, which is to present one's achievements at the final event organized at the end of each edition of the project. This offers a powerful incentive to all participants.

Conversations with the organisers imply that one of the basic prerequisites, which are not formally expressed, are 'to take away young people from the street,' and involve them in project activities. An objective phrased in this way does not cover its directly expressed impact on the long-term development of young people, but the organisers can easily cite isolated cases of improved development opportunities:

*A teenager, about whom I said a few words during the Photo Module, ended up founding a parkour circle, and he is an instructor there. (Practice Organizer, Male, 60)*

The individual cases are also perceived as a way of encouraging subsequent beneficiaries to make some effort towards self-sustainability and convincing them that this may be a successful strategy of getting out of difficult social and economic conditions:

*Today I met one of my former charges, with who once worked. He was in a sociotherapy centre, it was sometime in 2008–2009. Then he was 13 or 14. Now he puts out his graffiti magazine, he is a publisher and takes photographs. At the same time, he attends school. When they [the present project participants] see such cases, they can see that they can really achieve something. They can achieve something by doing graffiti, become interested in computer graphics, graphic arts workshops, design or painting on canvas. (Tutor, Male, 38)*

Thus, in a way, the project consists in promoting 'good practices' – through the vicissitudes of one's fate [tutors] and those of other participants' one may show young people ways out of difficult situations. In a number of cases they are associated with the education and employment dimension.

Focusing on the short-lived support within a single edition (approximately 3 months), one can point to the difficulties in assessing the pro-development impact of the practice:

*Bearing in mind that this project is very short, its impact is not long-term, well, so we develop certain social skills, strengthen their self-esteem. It's a little bit like equipping them with the capacity to take a little bit more care of themselves in their environment. (Tutor, Male, 41)*

At the same time, it should be remembered that some participants take part in several subsequent editions of the practice, so the effects of the activities should accumulate. However, apart from the individual inspirational stories, the organizers of the practice do not keep systematic track of subsequent beneficiaries.

When it comes to supporting labour market opportunities, there seems to be a relative lack of direct efforts in this respect, but some indirect impacts of practice activities on young people's market opportunities emerge:

*It seems to me that we haven't quite figured this out – I mean, how we've actually helped them. But there's an example – the girl who was in the office that year, she was brought up by us from the very beginning – she wrote a thesis about what we do, we were looking for someone for the office eventually we took her on – and it turned out that she had excellent skills. In the end, she was offered a job by the Welfare Centre – she has a full-time job and they are delighted with her. But we make such attempts – directly related to looking for jobs for the charges of Hidden Wings. (Practice Organizer, Male, 60)*

The possibility of turning Hidden Wings into a vehicle for professional development is thus perceived by the organizers, but there are still no conscious efforts in this regard.

Depending on the resources obtained by the Foundation, the project consists of a different number of creative modules (6 to 10). These modules are implemented based on the availability of tutors with appropriate professional skills (as demanded by the content of the module) and those related to teaching (capable of engaging and the tutors a diverse group of people). Each module takes by two to three months to complete and consists of a series of meetings at which several-minute-long presentations are prepared. Each edition is crowned with the final event, traditionally performed on the stage of the local theatre.

The current edition of the practice took place from January to March 2015 and the final event was held on March 30.

In principle, individual modules are not integrated with one another. Activities are interlinked due to the following: some young people participate in more than one module, and similar areas of activity, which traditionally include culture and sports. The current edition was inspired by the Beatfrecks practice, so it also included one cross-cutting module, which was designed to integrate individual activities. The module was called Social Media and included, apart from its organisers, moderators and 'directors', the beneficiaries of other modules who shot and edited a short film. Overall, the pilot practice in its current edition contained 6 modules (for detailed information on the current edition see Appendix 1).

### ***2.3 Competences and resources required***

As far as the participants are concerned, they do not have to meet any specific boundary conditions, either in terms of social competencies or those related to their chosen subject area. The organisers treat it as something that clearly distinguishes their practice from other similar activities.

That there are no boundary conditions for admission to the project is so important to the organizers of the project Hidden Wings that in one of the previous editions they broke off cooperation with a group of psychologists who tried to impose such conditions, even though it led to the loss of additional sources of staff and financial support of the undertaking.

As far as the tutors are concerned, both specialist and social competencies are required. The organizers are not looking for people with particular specialist skills (e.g. good musicians) but more for people who are able to communicate with the youth and to whom young people can easily relate. This is, in the opinion of organizers, the most important ability from the perspective of keeping young people interested:

*Tutor's skills are verified by the group. Because if I see that his group increases in size or only minimally decreases, it's a sign that he's doing a good job and has managed to consolidate the group, because he is their direct tutor. (Practice Organizer, Male, 60)*

Some tutors also pay attention primarily to the need to have social and communication skills i.e. understanding of the language and behaviour of young people:

*[Conducting classes] certainly requires understanding other people; I'm not talking about its linguistic meaning. It's more about empathy. Certainly, it involves good communication with young people, flexibility, and a good sense of humour. And also different competencies associated with the theatre. But I would emphasise competencies associated with direct contact, with communication.* (Tutor, Male, 41)

The practice is carried out in a local theatre, for which it is compensated. Additionally, there are also paid tutors who work with young people for around 30 hours in a single edition of the project. Most equipment required for the activities is lent as a special favour or from the theatre as part of the room rental agreement. However, some modules (e.g. the Graffiti Module) require the purchase of rather expensive materials. We estimate that the average cost of organizing a single module is ca. 1000 euro.

## **2.4 Degree of organization**

The practice primarily addresses issues at the micro level related to the development of creative competences, but also refers to building and strengthening local social networks (forming friendships, reducing the distance between young people and tutors):

*They meet very different colleagues. There will always be a person – persons who come from two completely different worlds – and they need to meet, to get along. They meet thanks to creativity – they want to paint – one of them may be from the so-called good family, and the other is left to fend for himself [...] I know how many people have become friends since 2007.* (Practice Organizer, Male, 60)

Overall micro- and meso-levels seem to be the focus of the practice, however, the meso-level is not an intended part of the enterprise, but instead is in fact an emergent quality of it.

For 7 years, the practice has become institutionalized and routinized. There are also elements of its professionalization. Hidden Wing's implementation in the form of a series of projects does not allow us to think about it in terms of habitus, it tends to be implemented incidentally. The project is characterized by inadequate levels of organization and formalization: the responsibility of the participants is divided, which is associated with money paid to the tutors, but the individual tutors know each other and try to help each other (e.g. by providing equipment). In practice, apart from the tutors and participants it also involves employees of the Foundation and external bodies that provide funding (e.g. the Municipal Office, the Marshal Office), recruitment (Social Welfare Centre, rehabilitation and educational centres) and the providers of external services (e.g. production of T-shirts for participants by an external company associated with one of the tutors). The latest edition was implemented with the financial support of CITISPYCE and organizational support of the City of Krakow as well as the representatives of the Krakow University of Economics.

The level of formalization is negligible – the tutors are obliged to maintain a simple documentation of actions in the form of notes from meetings.

In principle, it is a top-down practice, but its shape is to a considerable extent influenced by both tutors and beneficiaries who together to develop and implement independently a kind of mini-project in the form of the final event.

## **2.5 The logic of intervention**

On the basis of the information obtained during the evaluation it can be concluded that Hidden Wings is a practice based (indirectly) on SID discourse, since it treats social integration as a way of developing competencies that offers the beneficiaries an opportunity to improve their economic standing. This interpretation applies both to tutors and to beneficiaries. Due to the nature of the target group, which includes individuals poorly integrated into mainstream society, it fits in (however somewhat uncomfortably) with the MUD discourse, but with the important provision that the organizers espouse a negative attitude to both the use of strict participation conditions as a means of changing social attitudes and to a conservative determination of the standards of 'normality.' This is not to say, that organizers, and especially tutors do not perceive that standards of "good behaviour" are important in the integration into society – otherwise it could be considered anti-social, which it

definitely is not – simply that there are no conditions which are put on the beneficiaries in this regard. And taking into account the vulnerable relationship between tutors and beneficiaries formed during the course of the practice it is possible to address the “social standards” issue only in a subtle manner:

*I won't come to them and say "look, this municipal guard is not so bad." I cannot make them change their attitude. (Tutor, Male, 38)*

From the point of view of the typology developed under WP3, the practice includes several elements:

1. Bridging of the gap by building and strengthening social networks.
2. Increasing trust in more formal practices and organizations through more partnership-based and less 'education-oriented' approach.

The second element stems directly from the fact that the natural drive and ambition of the beneficiaries is somewhat weakened as far as mainstream social standards go:

*I am here to support them, but if they don't want to do something themselves, there is no way. I am helping one friend prepare bits, because he does bits, for his colleague's wedding. I lent my guitar to another one, because he'd had a borrowed one previously, but not as good as this one... And so it goes. (Tutor, Male, 33)*

From the point of view of the typology of beneficiaries presented under WP6 (cf. Table 1), it should be assumed that the practice is mainly addressed to people with low competencies and to a limited extent interested in broader social inclusion, although the beneficiaries also include people with higher educational competencies (university graduates), previous training (people with experience in the modules in which they participate) as well as those interested in social advancement. However, taking into account the views expressed directly by the organizers of the practice, it is addressed primarily to representatives of the group described by the bottom-left quadrant of the matrix. Questionnaire surveys conducted with tutors and participants, however, have shown that some people and activities represent the three remaining quarters.

**Table 1 – A typology of beneficiaries of social innovation**

*Ambition: integration into mainstream society through school/job*

<p><b>Learning and counselling; social capital; matching/bridging</b></p> <p><i>Low ability and support</i></p>	<p>Motivated to integrate into mainstream society, but in need of support</p>	<p>Motivated and ready for a job without further support</p>	<p><b>Offering opportunities</b></p> <p><i>High ability and support</i></p>
<p><b>Empowerment: developing ambition, competences and social network</b></p>	<p>Living day by day, opportunistically. Given up hope and lacking competences, social support and motivation to change</p>	<p>Aiming for 'alternative' ways to get ahead, with sufficient competences and/or social support</p>	<p><b>Stimulating and enabling entrepreneurship; co-creation; "communing"</b></p>

*Resignation or aiming for 'alternative' integration*  
**law enforcement**

Source: Spies, 2014.

## 2.6 Transfer adaptations

Elements of Beatfrecks practice from Birmingham were incorporated in the latest edition of Hidden Wings. In general, it appears that both practices have many common elements.

1. What mainly sets them apart is related to the degree of empowerment of Hidden Wings beneficiaries who, despite attempts have fewer opportunities for self-realization:

*What inspired us in Beatfrecks was their independence. Twenty-something-old people get involved in a project, a group of people meet around an idea and everyone brings their own ideas into the project, their ideas, their energy, it seems to me that it is not possible here.* (Practice Organizer, male, 60)

2. At the same time, it was pointed out that in order to achieve such empowerment, resources are required that provide the capacity for long-term thinking:

*When I heard that they were inviting people, I asked them, "So you know what you'll be doing?", "Yes, we know what we'll be doing next year, and we also know what we'll be doing later." This is my dream, to be able to do so as well.* (Practice Organizer, Male, 60)

3. Another differentiating element is the lack of commercial focus of the Hidden Wings practice, which is not trying explicitly to "sell" the competences that young people are acquiring:

*I've just found out that what I thought we might be doing, something like a step in another direction, that is, finding a vocation for these people. That we'll be doing a module that can form a nucleus of a social cooperative. It didn't work out completely, because we would have to make up groups with certain requirements, competencies. So they clashed a little with our general assumptions.* (Practice Organizer, Male, 60)

The organizers report that the Social Media module was a direct inspiration from the Beatfrecks practice, which involves young people, gives them a lot of flexibility and is based on activities that build communication skills:

*Social Media is a new module developed especially for young people who cope better in project terms, which also applied to the tutor who was educated in the United States. Ultimately, we want to make sure we find the so-called leaders – one or two – and have them do what they want – there's going to be money and classes will be taking place, but you have to organize all of it – and this is something take from Beatfrecks.* (Practice Organizer, Male, 60)

In the long run, the organisers hope for a more intensive use of the Beatfrecks experience, especially one important feature of the practice. *They operate cyclically, constantly.* (Practice Organizer, Male, 60)

Lack of consistency of actions and temporality of the practice seems to be a difficulty for creating something more sustainable. However during the pilot the organizers were able to form a close relationship with the Municipal Welfare Office, which provided several beneficiaries. This connection is believed to be a possible foundation for more long-term and consistent work in at least some of the creative modules.

## 3. Organisational context of implementation

The Hidden Wings initiative is implemented by the Foundation that has operated under the same name since 2008. A member of the Foundation Council is its founder, an actor and current Member of Parliament and a number of eminent personalities from Krakow's social and artistic circles. Day-to-day activities of the Foundation are managed by a four-person Board of Directors headed by the originator and organiser of the initiative. Members of the Board are responsible for the financial management of the Foundation, for promoting its activities, cooperation with Krakow's public and

social institutions. Projects implemented by the Foundation involves a team of about a dozen people, which consists of: a core of tutors working specifically on Hidden Wings, probation officers and psychologists. The make-up of the team is flexible and fluid, intended to the highest extent possible to reach a wide audience of recipients of services provided by the Foundation. As was pointed out by the organiser:

*(...) the problems of young people (...) we try to solve with the help of the Foundation's team, who are here, without engaging people from the outside. (Practice Organizer, Male, 60)*

The services provided by the Foundation are largely educational in nature, but their implementation differs from traditional forms of education by developing partnership-based relations between the final beneficiaries of classes and tutors. Tutors who comprise the Foundation's team are meant to explore the capacities and abilities of children and young people, which would likely pass unnoticed in traditional forms of education.

The practice has been carried out since 2008 by the Hidden Wings Foundation. The Hidden Wings Foundation was established as a form of social activity of Teatr Ludowy founded in the 1950s in Nowa Huta. For organizational reasons, and due to the newly introduced legal regulations concerning NGOs, the Teatr Ludowy Foundation was transformed into the Hidden Wings Foundation, although it still benefits to a considerable extent from the theatre's infrastructure. The Foundation's activities mainly target Nowa Huta residents: children, young people and senior citizens. The aim is to reduce aggression, intolerance and to raise awareness of other people's problems. As the heads of the Hidden Wings Foundation declare:

*(...) we work for different age groups, we're versatile. We persuade children, adolescents and adults to use their time in a valuable way. (Practice Organizer, Male, 60)*

To date, there have been thirteen editions of the programme. A few first events were made pretty spontaneously and with no experience in developing projects in accordance with the requirements for its positive evaluation:

*(...) Even me, as someone who helped write the proposal – I didn't know how to write proposals, and I did not apply for money. But first of all, I had theatre facilities available.(...) As someone who has been doing it until today, I already know that there are things that I cannot put in the project. (Practice Organizer, Male, 60)*

In the subsequent editions of Hidden Wings the situation was getting better, which resulted from the fact that the Foundation was learning as it went along.

During the implementation of Hidden Wings, no consistent quality standards are applied to the spectrum of activities. The role of the tutor is limited to maintaining a traditional 'practice notebook,' which is a record of the planned and actual content of the workshops, including participants' attendance. Workshop standards are worked out during meetings, without imposing their detailed descriptions. Each of the respondents emphasised that they try to apply the experience acquired, their skills in a given area and their capacity to work with young people as much as possible:

*My feeling is that I have received most good things in life from other people. It's not about upgrading people. Most important are motivation and energy. I have a lot of such examples, that as I when I'm fed up with everything, I am reminded of one or another person, whom I've helped a little, and they later succeeded, it gives me a lot of extra energy, well, it keeps me going. If I'd had no such experiences, I probably would not be doing it anymore. (Tutor, Male, 33)*

Qualifications were mostly developed individually. Tutors were given considerable freedom as regards their teaching methods. For the tutors it is important that young people come to workshops and developed their varied competences:

*I don't expect too much of myself, because I have completed primary education and vocational training. I teach them as I would teach anyone in the street. I share with them what I do best. It seems to me that I'm doing it right. (Tutor, Male, 38)*

Such a highly flexible approach to the standardization of the quality of tasks undoubtedly facilitated work with young people and met their expectations. Spontaneity, responsiveness and ongoing content adaptation characterized most workshops. Tutors admitted that there is no formal evaluation of their work and they do not have to develop a periodic report concerning how to learn creativity. They are rather suspicious about preparation of quantitative reports:

*I have absolutely no idea how anyone could tick off any boxes, because it's quite a creative thing. Also since the previous workshops I've come to realize that it's not about improving skills, but about energy that can be produced in a well-executed project. (Tutor, Male, 33)*

A certain exception as regards quality standards monitoring was one of the cross-cutting modules introduced in the current edition of Social Media. They were obliged to keep a register of activities and were more accountable for the project outcomes:

*I'm responsible for specific products: the number of hours, the final product or a movie, a presentation to the City Council (who finances the project) and making photos on the fly. (Tutor, Male, 35)*

Elements of task monitoring can be perceived here, but certainly it does not involve comprehensive standardization of service quality.

It should be emphasised that in the case of Hidden Wings, it is extremely difficult to talk about the unification and predictable level of service delivery – they appear to be a resultant of personal skills of the tutor and the involvement of participants, so they do not constitute useful transferable input to future planned activities under the initiative. It was often emphasised that whether a tutor's work was assessed positively was determined solely on the basis of the final event of the practice, which involves performing in front of a large audience. A relatively free approach to monitoring and evaluation is clearly perceptible. Since the tutors are strongly emotionally involved in their work, they treat procedural issues as a burden and unnecessary formalization.

Developing sustainable recruitment mechanisms and responsibility for the procedure as well as effects of activities would significantly increase its institutionalization. At the moment, however, it does not appear that the problem is perceived as all-important either from the point of view of the organisers of the practice, the tutors or beneficiaries of the measures.

In a number of first editions of Hidden Wings, the funds obtained to finance the practice came from many sources. Especially in the initial period of implementation of the practice, occurred a kind of financial engineering, which consisted of obtaining additional funding for the needs as they arise in the course of the project. To put it in other words, at the beginning the organisers took advantage from previously established, often informal, relations with the employees of social service agencies:

*Since I started my social interests with pathology-prevention, I may as well come back to that later. I went to the director of the State Agency for Solving Alcohol-Related Problems, whom I met once somewhere, I got to know him so we could meet, and I said that I had a project with a group of children, which starts to experiment with certain new stimulants, because they are going through an initiation period, and that I'm trying to keep them on the project. And if I could count on some kind of cooperation, assistance, financial assistance and I managed to get such assistance. So during the project I managed to enlist another partner (i.e. the State Agency for Solving Alcohol-Related Problems). (Practice Organizer, Male, 60)*

In the next phase of practise development, which tended to be more institutionalised, financial resources derived from European funds, which were administered by the regional authorities. Nonetheless they soon proved to be insufficient in relation to the great interest on the part of potential beneficiaries. The Foundation expanded the number of modules included in Hidden Wings and an unforeseeable number of children turned up.

*We had 150 participants and it turned out that in order to be able to carry out any activities at all (in some modules), we had to divide young people into two groups. We could not accommodate or handle them. In such a group, 11 or 12 people is a lot, yet ultimately they numbered a few dozen people. (Practice Organizer, Male, 60)*

The originators of the practice, however, took the trouble to continue their plan, trying not to alienate at the very beginning the beneficiaries with their positive attitude towards the project and to maintain their interest in it. They attempted to do everything to keep young people on

*(...) our primary goal was to keep our doors open, anyone can spend time with us and everyone can come, we could not change that goal. (...) I said that I thought we had to suspend classes, whereas there was no way we could do the final event, there was no way, because how and where would we get the money? (Practice Organizer, Male, 60)*

It was a harsh truth since, although the Foundation had an agreement with the Theatre that it would provide them with a place for the performance, it was not enough to buy sufficient quantities of different materials for different modules, or to pay tutors.

The present editions of Hidden Wings appear to have learnt from the mistakes. Organisers increasingly seek help from specific public institutions operating in the city, including primarily the City Hall and institutions supervised by it. However, each time applications for support depend on a given context and the specific relationships between the practice organiser, potential sponsors and their financial capacities. Hence in financial terms, the project cannot be said to be sustainable, as the resources available for its implementation vary considerably from edition to edition. Likewise, no formal mechanism or schedule has been worked out for the allocation of funds. As a result, the continuation of the project carried out for many years may at any time be up in the air.

Nonetheless a significant increase in the financial sustainability of the initiative is getting more more apparent, and might possess a potential to guarantee long-term effects intended by its organisers. It appears that present manner of practice implementation on the basis of a long-term agreement signed between the Foundation and the City Hall constitutes the primary determinant of the practice's success, and also the starting point for other elements affecting its success in the long run.

The level of coordination and integration of the Hidden Wings initiative is not yet satisfactory. Although all the parties involved in the project emphasise the need for its continuation and some form of its institutionalization, the results achieved do not yet allow to state clearly whether these assumptions will be fulfilled. What is remarkable is the close relationship with the city's local Social Welfare Centres in Nowa Huta and consolidation of good relations with the local authorities.

Both the practice organisers and tutors note that there are significant inequalities in access to the proposed services between Nowa Huta and other parts of Krakow. They arise from cultural, social and economic factors determining the specific status of people in most local estates:

*Hidden Wings were created, because they affected the specific and difficult environment of Nowa Huta, and children who have very limited access to many things that can help them to develop. It seems to me that it's much poorer than in the other parts of the city. One must take into account the financial situation of the people who live here, for example, people who live in Ruczaj (a new estate in Krakow) are better-off. I've known the area for several years and can see that these inequalities are more visible here, more tangible. (Tutor, Male, 35)*

At the moment we can see a process of matching the Hidden Wings practice with other social services provided by the local authorities and their agencies. Manifestations of such links can be seen in several areas e.g. secondary and high schools are interested in projects that functions in well design for a number of years. Four Municipal Social Welfare Centres in Nowa Huta are gradually incorporated into the Initiative as they are subordinate to the City Hall in the execution of tasks included in the agreement between the Foundation Hidden Wings and the City Hall. In turn the Centres feel it would be desirable to bond Hidden Wings with the general programmes they are obliged to implement, such as Local Activity Programme. At present Local Activity Programmes constitute the important element of promotion of Hidden Wings and selection of tutors. They also are forecasted to take part in publicising the project outcomes. Other institutional co-operation is also a present agenda for the Initiative:

*We are having serious talks with other Welfare Centres over the use on the one hand of our potential and our long experience and confrontation with the existing problems. And we'll see what happens... (Practice Organizer, Male, 60)*

The Hidden Wings initiative also shows progressive professionalization of operations:

*(...) we have a probation officer, a family psychologist, so officially we fully are prepared for the job. I make sure that the creative part happens and they make sure we get appropriate audience. (Practice Organizer, Male, 60)*

Cooperation is becoming more permanent in the case of complementary initiatives in Nowa Huta (the above-mentioned Local Activity Programmes, after-school clubs). The organisers think that it makes it easier to reach potential ultimate beneficiaries who have been involved in project activities since elementary school:

*We have combined two projects – the Mobile School, which works with young people under 12 and immediately recruits people for Hidden Wings. We can reach them with the help of the Mobile Schools and invite them for workshops. (Practice Organizer, Male, 60)*

However scope definitely exists to broaden the cooperative network of institutions associated with Hidden Wings. Especially some collaboration with Labour Offices could be beneficial, but the option has not been explored.

## **4. Project implementation and outputs**

### ***4.1 Targeting of the program***

The channels most commonly used to reach potential project participants with the offer included contacts of the participants and tutors conducting workshops. Institutions that pursue similar goals with respect to the project beneficiaries – schools, welfare centres, care and education centres – were requested to disseminate relevant information. Thanks to them, young people got the message about recruitment. When recruiting potential participants, they enrol themselves independently in each module and they do not need to have any solid competencies in order to participate in any given module.

According to the practice organiser, a way of reaching young people must take into consideration their mistrust of formal institutions, such as schools.

*Schools now tend to be disliked, so people have to reach out using less formal means. Therefore, you have to be careful that final event is hosted by someone more or less the same age as them – because if I came out on stage, they would say “what is this old guy doing here?” (...) They don’t identify themselves with schools. (Practice Organizer, Male, 60)*

An important factor that needs to be taken into account during the work of Hidden Wings which limits access to workshops offered by the Foundation is the phenomenon of football hooliganism and the subsequent division of Nowa Huta into zones, according to whether they are fans of one of three teams: Cracovia, Hutnik and Wisla. In consequence, the organisers’ actions are aimed at overcoming these divisions, at least for the time of recruitment and activities. Unfortunately, sometimes it is necessary to organise workshops in two alternative locations, because they belong to one zone, which makes it difficult to move about and take part in activities in the area inhabited by fans of another team.

*The minefield that we are entering, is marked by divisions – there are Hutnik, Wisla and Cracovia – there are three zones in Huta. There are no unmarked places. (...) There are Hutnik and Cracovia – Wisla has nothing to gain. If someone from Wisla wanted to have fun here, it may not be so easy, because they will get knocked about. And these are the divisions over which no one has any control.*

(...) *We have classes in Muay Thai to teach young people how to fight – and they take place in two places – one attended by one group, and the other – by another one.*<sup>2</sup> (Practice Organizer, male, 60)

Participants in the programme are young people, usually from the 15–25 age bracket and primarily from the area of Nowa Huta. However, some classes are attended by people coming from other parts of Krakow. Often the activities attract people who have already participated in various kinds of activities conducted by the Hidden Wings Foundation. In total, each edition has several dozen participants.

Challenges include reaching out to people who do not report for workshops themselves, because the problem of exclusion consists primarily in becoming isolated from society, sometimes within narrow groups:

*Certainly, I want young people to join in by themselves, but it is also a good idea to reach out to the kids who do not want to come. They don't come, because the stigma involving the closure of fan clubs, in the ghettos which they never leave; it is certainly a challenge for the future.* (Practice Organizer, Male, 60)

There are no restrictions regarding recruitment:

*Nobody is rejected, usually, it does not happen. I myself have recruited people for my module. I knew them before.* (Tutor, Male, 35)

*I have not seen anyone who wanted to take part in activities being rejected. It is open and even children with the most difficult character can come here. We can work out everything.* (Tutor, Male, 35)

*Anyone can come. Well, you know, if someone is clearly not interested, but disrupted the event, then things can be talked through. But there is nothing that would exclude anyone in advance (...).* (Tutor, Male, 41)

The information about workshops was disseminated using a variety of instruments: information in schools, posters, Facebook and a dedicated website. As far as their effectiveness is concerned, according to the organizer of the practice, the most effective way of reaching out to young people is through information passed on by colleagues who participate in the project:

*Word of mouth works best. For years, we have been trying to distribute information where we already were active. In the meantime, new forms, such as Local Activity Programmes emerged. We try to reach out to children through these programmes. Side by side with Hidden Wings we have a programme for dysfunctional environments, called the Mobile School. This is our form of direct outreach. Obviously, we use social media, the Foundation has its website, and there are posters. The internet, Facebook tend to supplement this dissemination. Young people themselves transmit information, but another problem has emerged, which was not that difficult back in 2007, namely that we live in a city shredded by football hooligan groups which, for example, destroy our graffiti.* (Practice Organizer, Male, 60)

Tutors are actively involved in direct recruitment:

*I have invited these people and went from school to school. And even before it all started, I visited several schools and talked to the headmistresses and with teachers about inviting people. To pass on the information to hand a poster.* (Tutor, Male, 41)

Project results are disseminated by the media, such as local TV, popular portals and the Foundation website.

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<sup>2</sup> Teaching combat sports could be perceived as a kind of controversy since they train how to fight more effectively, however every sport is based upon certain rules, which force to be more disciplined. On the other hand this is another reason not to treat Hidden Wings as being encompassed by the MUD discourse.

## 4.2 Addressing needs

It is difficult to individualize classes during a two- or three-month project, which should, according to the practice organiser, rank among the greatest weaknesses of the project. Nevertheless, tutors make efforts to involve every single person in the group.

*The project would be better if we were able to implement individualized approach, but it would require activities in a long period of time. If we were doing a project lasting several months, we could develop such a geography problem. A teenager, male or female, with such or with other problems, and then we could look for an individualised path, individualize their work, but it must take time. With two or three months at our disposal, we don't even get enough time to know one another.* (Practice Organizer, Male, 60)

Despite this, the tutors actively try to involve each beneficiary participating in the module.

*There is this guy who does not play any instruments. He would to see how it's done. Now what can I do about it? He will learn, in a controlled environment, because I bring special equipment to control background music and he will operate it, but he must learn how to do it from scratch.* (Tutor, Male, 33)

*If I see that someone wants to come forward, to talk, to be shown things, then we spend more time together (...). And I can see that some people need to be dragged along – talk, slap on the back.* (Tutor, Male, 38)

From the point of view of monitoring the activities, the most important element is the ongoing interaction of tutors with the participants. The basic monitoring criteria are related to quantitative factors, i.e. the number of participants in a module and its dynamics, but they also include qualitative issues understood in terms of matching the measures taken by the tutors to the needs of the beneficiaries. Verification of the latter consists in talks between the organiser with tutors and participants.

In the current edition of Hidden Wings, a satisfaction survey was conducted among the participants and the impact of project activities on their competencies and skills, which was done with the support of Krakow University of Economics. Table 2 shows ratings given to individual organizational aspects of the project.

**Table 2 – Evaluation of the organizational side of the project**

Selected aspects of evaluation	Activities were well-organized	Tutors were well-prepared	The organization was adequately resourced (e.g. rooms, visual aids)	The number of classes was sufficient
Rating (scale 1–5)	4.6	4.9	4.0	4.1

N=13

Source: own study.

## 4.3 Empowerment, engagement and choice

Those involved in the project reject hierarchical structures. Therefore, relations within the group and with the tutors are more established on a network basis, to which tutors attach great importance – they want to make sure that at least at first glance no vertical relationships are felt.

*I myself cannot imagine a different [approach]. The master-apprentice approach doesn't work at all and we don't work any longer with the tutors. They were such people. And the group disintegrated. You need to be able to connect with people around you. (...) They must be able to build a good and friendly relationship, one that comes as if from the participant.* (Practice Organizer, Male, 60)

Tutors usually react flexibly and openly to ideas offered by the group:

*Yes, the group was dynamic and during workshops we made some decisions regarding changes to the initial plans. (...). I expected most effects. But e.g. the shooting and editing of the film and the film itself – the product, was something unexpected.* (Tutor, Male, 35)

With an open, supportive approach of tutors towards the participants, the degree of commitment of project participants to the workshops in which they participate largely depends on the participants themselves, and particularly from:

- the preliminary level of competence in the area of activity within a given module (e.g. the ability to play a musical instrument).
- individual personality characteristics.

In a complex, multi-dimensional and multi-module project, there is no uniform pattern of participant involvement. They are both partners – e.g. in terms of ideas for the implementation of the modules – but in organisational matters, tutors have the final say. Sometimes the more experienced participants take over the organizational and substantive parts and the participants themselves develop a hierarchy based on authority.

#### **4.4 Stakeholders involved**

The profile of stakeholders results from social changes and the specificity of the target groups. In this latter dimension, stakeholders usually include institutions, which, as part of their statutory objectives, reach out to specific groups (e.g. young people) and tackle specific problems (e.g. alcoholism).

*(...) all these issues fall are the responsibility of Municipal Social Welfare Centres, which are very interested in cooperating and such a cooperation continuously takes place. We are currently holding serious talks with these centres over the use of our potential and the long experience in this area of work and confront them with their problems. And we'll see what happens. This is not just cooperation with the managers of these three centres, it means working with individual social workers. The hard won grant money needs to be spent with a purpose. These workers are our informants of sorts, they tell us that there are a lot of problems in this area.* (Practice Organizer, Male, 60)

Important stakeholders include parents, schools, municipalities and theatre where the activities take place:

*The theatre makes loudspeakers available, and I keep in touch with their acousticians. The ladies from the porter's box are also very friendly and sort out any problems with the premises.* (Tutor, Male, 33)

*First, the parents, dozens of cases. Schools are also interested. Local Activity programmes are interested.* (Practice Organizer, Male, 60)

*Certainly, the Foundation, which works with various institutions, well, this project is done in cooperation with the City Council, isn't it? I have a representative of the City Council in my workshop.* (Tutor, Male, 41)

The project originator sometimes also manages to enlist other stakeholders:

*(...)I went to the director of the State Agency for Solving Alcohol-Related Problems, whom I met once somewhere, I got to know him so we could meet, and I said that I had a project with a group of children, which starts to experiment with certain new stimulants, because they are going through an initiation period, and that I'm trying to keep them on the project. And if I could count on some kind of cooperation, assistance, financial assistance and I managed to get such assistance. So during the project I managed to enlist another partner.* (Practice Organizer, Male, 60)

Summing up, the main stakeholders are firstly young people in a danger of social exclusion, and in the second order (as participating in the organizing the initiative) institutions, which, as part of their statutory objectives, reach out to specific groups (e.g. young people) and tackle specific problems (e.g. alcoholism) (as *Municipal Social Welfare Centres*), municipal authorities and the Ludowy Theatre. The third order of stakeholders are: schools, parents and the society of the neighbourhood.

## **4.5 Competences and resources involved**

When describing the project, it appears that special attention should be paid to the competences of the tutors. The main ones are their teaching experience, the ability to feel the group dynamics and moderate relationships in a way that permits them to deliver the workshops without resorting to hierarchical relationships. It depends to a great extent on the capacity of tutors to build their authority.

*It should be noted that the tutor is not a random person – even the most famous person – if they cannot infuse a group with the team spirit is useless from the point of view of what is called ‘positive support.’ They provide gives creativity, but must also be highly competent in their fields. And have a knack for teaching. Wojtek's not a teacher, but there is something about him – when he talks, he can reach out to people – Yes, you can paint, but you haven't graduated from high school, and Wojtek gets through to these kids who never listen to their mothers or fathers. (Practice Organizer, Male, 60)*

Therefore teaching experience and qualifications are useful, although the latter is not a prerequisite. The most important is the ability to establish positive contact with young people.

*[You need:] The knack for working with young people, ability to quickly find common ground and relax, not barrier-building. Also teaching competences – but it so happens that I am a pedagogy graduate. (Tutor, Male, 35)*

*The competencies required to teach for Hidden Wings? Above all, you have to be a good teacher and a good psychologist. One picks up such things in life. You don't have to have papers, but must have the right attitude that works during workshops. I think I have such an approach, kids like me, listen to me and benefit from these classes. It does not mean that I was made for this; I had to learn a lot myself, observe others a lot. (Tutor, Male, 33)*

Tutors also point out to the possibility of using other competencies of which they were unaware, forgot about long ago or were simply dormant.

*Besides, it's the ability to watch people, for example, body language – which is useful in photography. Basically, everything is useful in unexpected situations. Working with horses – I learnt how to do it and worked with horses in the US. (Tutor, Male, 35)*

Here we should mention the financial resources, without which it is impossible to organize the workshops. They are spent primarily on tutors' wages, renting premises from the theatre and sometimes the purchase of materials (e.g. for the Graffiti Module). Interviews clearly indicate that these resources are never fully sufficient, especially when one considers the fact that, in the opinion of the respondents, the such projects demand a continuous and long-term implementation.

Important resources also include the cooperation network built over several years with institutional stakeholders, among whom the most important appears to be Teatr Ludowy, and other institutions that pursue the same goals as the Foundation (welfare centres, schools, etc.). Also important are the relationships with project participants built during the previous editions, which contribute to an atmosphere of public trust in the programme and facilitates recruitment under subsequent calls.

Another very important element is the personal life experience of tutors conducting delivering individual modules. Thanks to their in-depth knowledge of the specifics of the behaviour of young people affected by social inequalities, appropriate comfort was ensured to beneficiaries. This was achieved through proper communication between tutors and beneficiaries and contacts made during the previous joint undertakings (e.g. during the previous editions of Hidden Wings).

## **4.6 Process evaluation criteria**

Barriers include primarily the duration of the project, which, due to financial constraints is too short, according to the tutors. Given the fact that a significant portion of beneficiaries come from dysfunctional environments, continuous contact with them would ensure greater stabilization.

*Such activities would make more sense if it they were continuous. For instance, each edition would last throughout the school year, let's say, and the final event would take place at the end of the year.*

*Or at least in semi-annual cycles. But these would also have to be renewed. No social change, in fact, can be achieved within 2.5 months. Especially in such challenging environments, these kids are hurt, wounded since they were small and at this point making someone stop thinking about themselves in one way and starting to think in another way – is a process which often takes years. Even so, various things can only be reduced, but not entirely eliminated. I would say that even if someone comes later, when we do not cooperate, various things may happen. This continuity would also give people more stability. (Tutor, Male, 41)*

Many people work and study at the same time, so one of the important obstacles are time constraints. Due to them groups meet not only during official hours, but also at weekends, so as to allow the largest number of people involved to participate. Tutors may also meet individually with some of the participants.

*It seems to me that the main factor is time. If I had more time, I could also come to Siemacha [a large local NGO supporting young people], there also is a place where I could practise breakdance if I wanted to. (Participant, Female, 18, Technical Secondary School pupil)*

*Some already work in spite of their young age; for example one guy works at the petrol station, but I have to meet him separately. (Tutor, Male, 33)*

A separate group of obstacles includes those unrelated to resources, e.g. obstacles of an organizational nature, which are due to the social dysfunctions affecting the communities in which the Foundation operates. They may occur whenever large, integrated and informal groups with an established internal structure and a leader, enrol:

*If there is a group of young people from many different backgrounds, for example, 8 people from some sort of 'zone,' or from another homogeneous environment, it usually has an internal leader who automatically must confront the leader, namely the workshop tutor. If there is any misunderstanding, there are several possibilities. If the old leader fails, and we have a tremendous success, because suddenly young people find that they can live without the leader. But that leader, who unfortunately we don't deal with is also a misguided person having a hard time, living through a dangerous time, or the group may disintegrate as a result. (Practice Organizer, Male, 60)*

Obstacles related to social maladjustment of some participants may also include unwillingness to commit time and effort to achieve results, which may be attributed to the lack of consistent effort and initiative. In general, the ideas that people have tend to be quite naïve, i.e. they think that they can achieve something without effort. The success of the project derives from the fact that even though its participants are forced to revise their expectations, many of them remain involved.

*We could spend a lot of time discussing whether or not what I do is popular. It is popular because of the media that hyped it up, an ugly word about breakdance, but it isn't really reflected in the classroom, because children driven only by what they saw on the pictures come to the workshop and face a wall – they have to work, they need to apply themselves a little, it is not that they come to one meeting and can immediately spin on their heads. It does not work like that. But when it comes to these children, who often come from difficult backgrounds, they have enough perseverance and inner strength that they want to do things. It is a challenge for them and they may even be unaware of doing it. Every now and then someone drops out, but the fact that there have no other cool activities to engage in forces them to come here. (Tutor, Male, 35)*

#### **4.7 Innovativeness**

The project comprises both educational and entertainment activities – its participants learn to dance, play various instruments, act, etc. and at the same time they spend their free time.

Innovativeness of the project can be attributed to several areas:

- The way of working with young people based on a partnership approach, building long-term relationships within the group and between young people and their tutor,

- Partnership and symbiosis with Teatr Ludowy, which makes office space available to the Foundation,
- The way of organizing the final event linked with the above-mentioned elements. It has a very festive character, is held on the main stage of the theatre and attended by an audience that consists not only of the project participants, their families and friends, but also key local stakeholders. The profile of the event is raised by the local media (including public TV), which gives participants added motivation,
- The acquisition by the Foundation of funds from a variety of sources in order to maintain and run the project (which allows it to continue its operation, but does not positively affect the process of ensuring continuity to the solutions developed or their social outcomes).

In the typology of problems that are being addressed, it appears that the decay of social ties and neglect are the most serious ones faced by the neighbourhood and young people who live there. The lack of trust poses another problem that the described practice hopes to remedy.

The solutions adopted for working with young people include the following:

- Reducing distance, including unique ways of working with young people,
- Empowerment by restoring a sense of agency and self-confidence – by helping young people to acquire certain skills,
- Commitment – participants must put in a certain amount of effort in order to be able to achieve the expected effect.

It should be noted that from the point of view of public governance, the analysed practice comprises a number of elements of public service co-production, expanding the network of actors responsible for reducing social inequalities and increasing their sense of shared responsibility for the quality of the implemented measures (including the recipients of the measures who are not just passive recipients, but also active co-creators).

Although the project includes elements of various discourses related to the policies aimed at combating social exclusion (Levitas), it seems that it is close to the MUD model, which focuses on cultural and social causes of poverty and social exclusion consequences for social order, while being subjectively aimed at households of the unemployed and young people at risk of social exclusion. It cannot however be classified as a pure MUD model since its influence on the cultural and behavioral aspects of youth's activities is deeply hidden (tutors act by their charisma rather than by common shared norms). The other aspect that preclude us from classifying the initiative as MUD are the topics practiced – graffiti, Muay-Thai boxing. That's why we classify the initiative to SID discourse.

#### ***4.8 Success factors and conditions, critical implementation barriers***

The leader and the tutors paint a picture of an initiative that is constantly evolving and is subject to frequent adjustments to new circumstances. However, the leader sees the need for resuming reflection on how to continue the initiative:

*The future of Hidden Wings, opportunities inherent in this metaphor, the suggestion that one needs to find out about what he wants to do and make a free choice; creativity brings to life the human capacity to make a difference, to lead to a friendly change. Certainly, we should think about it. This question demands general feedback, it's necessary. The whole Foundation team should gather and say what we should change in Hidden Wings, what we don't succeed in, what we don't do well. We should engage in this kind of reflection.* (Practice Organizer, Male, 60)

The quality of services is rated highly: – the only technical aspects rated below average (although still quite highly, approx. 4 on a 1–5 scale) were the number of classes – sometimes considered too small and identified by other inadequacies of resources available to the organization – which translated among others into the ability to purchase materials needed for workshops. The highest rated aspects included tutor preparation (4.9). The rating of the project and readiness to recommend the initiative to a friend was around 4.7.

**Table 3. Project evaluation by the participants**

Selected evaluation aspects	<i>Proposed activities were attractive</i>	<i>Workshops were engaging</i>	<i>Overall project rating</i>	<i>Would you recommend the project to friends?</i>
Rating (scale 1-5)	4.6	4.5	4.8	4.8

N = 13

Source: own study.

Conversations with the leader and the tutors suggest that the success of the practice depends on a number of factors:

1. Well prepared trainers,
2. Broad stakeholder participation.
3. Securing financial and infrastructural resources,
4. Securing engagement of the participants,
5. Building a sense of participating in something extraordinary.

It appears that all of them were implemented within the practice implementation timeframe. As the evaluation indicates, they proved to be very important for the success of the practice.

Re 1) Good preparation of tutors translates into a specific way of working with young people. A crucial role here appears to be played by their authority rather than by relying on formal hierarchical master-disciple relationship characteristic of other formal organizations such as schools (more information on this topic can be found in the preceding sections). Another contributing factor is the strong leadership of the charismatic organiser.

[What primarily motivates you to perform its role in the initiative?] *First, the charismatic personality of the leader, Mr. Banas. (Tutor, Male, 35)*

Re 2) Contact with numerous groups of young people is effected through an innovative, comprehensive way of reaching disadvantaged groups via institutions whose objectives are aligned with the objectives of the Foundation (schools, welfare centres), good contact with young people who have participated in previous editions of the practice, which helped the organiser to reach out to potential new participants as well as participants of a complementary project Mobile School implemented by the Foundation and aimed at younger children, which also raises the profile of the Foundation in the environment.

*I agree with this statement – I'm talking about the Mobile School experience. We get to a social housing estate, park there for a month and at one point young people important in the area, charismatic ones, those who feel responsible for initiation come up to us and thank us "because you care for our children." Do you know how much we gained then? "Nobody ever comes to our children." This kind of work should be done in an informal and authentic way and really WITH THEM – otherwise it won't work. (Practice Organizer, Male, 60)*

Re 3) As regards this aspect, what is clearly perceived is the need for more stable funding and a demand more long-term approach to work with individuals at risk of exclusion and contact with pathologies.

*No social change, in fact, can be achieved within 2.5 months. Especially in such challenging environments, these kids are hurt, wounded since they were small and at this point making someone stop thinking about themselves in one way and starting to think in another way – is a process which often takes years. Even so, various things can only be reduced, but not entirely eliminated. I would say*

*that even if someone comes later, when we do not cooperate, various things may happen. This continuity would also give people more stability.* (Tutor, Male, 41)

Re 4) and 5) Involvement of young people and the sense of participating in something unique largely derives from the selection of tutors – the current make-up of the group is the result of many years of experience and trial-and-error. Tutors are capable of outlining the directions for development and encouraging young people to make effort to achieve those goals, which is often missing in the formal educational system, where there are no opportunities for a more individualized approach to working with difficult young people.

*To be successful in what I do, I make sure to link with people I work with, to gain the confidence of these kids, to show that they can take a path which will help them to develop. This may be break dance, but I tell them plainly, "You have your passions, you need to go on and develop them, and because it will help you achieve something in the future. If you overcome yourselves on the dance floor, if you manage to do something difficult, this may be a breaking point in your life, you can achieve something cool, you can also reach the summit." That's how it works, it's the most important benefit for these kids.* (Tutor, Male, 35)

One of the success factors is the team of tutors with their special approach to working with young people. They constitute the channel through which the values of the Foundation are achieved and which motivates young people to make an effort. In case of poor contact with participants, it would not be possible to make young people participate in the workshops.

[Success factors] (...) *The most important are related to people. We need good people, capable of establishing a good rapport. Well, willingness to cooperate on the part of young people is also important. Everybody knows that you cannot them to do anything, but it is something worth working on, because sometimes it's enough to motivate someone and show them a different side of things. Organizationally, we can do things, sometimes we depend on the theatre, which room is free. Once we work in one, next in another one time, but these are things that we are able to overcome quickly and it doesn't matter a lot. In contrast, what is most important is communication, a sense of togetherness.* (Tutor, Male, 41)

## 5. Project results/outcomes

The project has achieved its main goal, namely **the integration of young people at risk of social exclusion** living in Nowa Huta. During the art and sports workshops, young people had the opportunity to demonstrate their skills and aptitude. Participation in class was also meant to improve cooperation skills in the group. The workshops were also intended to pass on the knowledge on how to solve problems, or work towards a common goal. Participants' skills acquired in this way were presented during the final event of the project. Interviews with tutors show that young people have made a lot of progress in terms of creativity and demonstrating their own initiative. Some people have made new friends.

The activities referred to above involved 70 young people from the area of Nowa Huta risk of social exclusion. Each workshop was held for 2 hours per week each, with a total of 216 contact hours. They took place in the rooms of Teatr Ludowy and Fruwajęca Ryba (club) located in Nowa Huta.

Referring to the links to the general perspective of inequalities, the project corresponds to the following dimensions of its participants' inclusion:

- Income inequalities - no direct translation of the project to participants incomes, but the contacts established during workshops can contribute to generating revenue in the future (eg. joint artistic projects);

- Education inequalities – the project offers other items and ways of teaching than at school - during the workshops youths can acquire skills (eg. art skills), which can contribute to reach better results (grades) at schools;
- Skills inequalities – the project contributes to upgrading skills (eg. Muay Thai – gaining self-defense skills by girls);
- Access to the work - finding people with talent with the possibility of future employment.

In the case of this project social network building plays a key role - contacts reached during workshops could help in the future in getting a job / better paid jobs. This is also the aspect of the project which is rated the highest by beneficiaries asked about private and general usefulness of activities (see table 4, table 5).

**Table 4. Beneficiaries evaluation of private gains from the project**

Selected evaluation aspects	<i>I developed new competences (artistic, sports, educational)</i>	<i>I developed knowledge</i>	<i>I have become more confident, I believe in my abilities</i>	<i>I have become more open for other people</i>	<i>I met new fun friends</i>
Rating (scale 1-5)	4.1	3.8	4.0	3.8	4.6

n=13

**Table 5. Beneficiaries evaluation of general usefulness of project activities**

Selected evaluation aspects	<i>The project inspired me to change my attitude</i>	<i>Acquired knowledge will be useful in education</i>	<i>Acquired knowledge will be useful in employment</i>	<i>Acquired competences will be useful in education</i>	<i>Acquired competences will be useful in employment</i>	<i>New connections will be valuable from the point of view of social action</i>
Rating (scale 1-5)	3.4	3.7	3.2	3.4	3.4	4.3

N=9

Among the project participants and tutors, opinions are divided as to whether social inequalities among young people under the pilot have been reduced with tutors being much more cautious:

*I'd like to stake a claim and answer that I would like them to be reduced, but actually I have no idea and I have no way of knowing. I don't know if anyone can really assess it. (Tutor, Male, 33)*

*On a micro-scale – yes. The project gave them confidence. Today, after all, there are huge opportunities for mobility and social advancement. You only have to make them realize it! Let them know that it is quite simple. For example, Filip, a guy from the module, seemingly extrovert, oddball, from a technical school. He has great ideas, runs an IT company, wins software contests. He has a great future ahead of him(Tutor, Male, 35)I think that there are more development opportunities and benefits thanks to the project. It can be noticed mainly in people who have participated in the project for several times running. Paulina, who says that she likes to spend a lot of time on the square, she's already planning her career as an arranges, he made good progress in break dance, because it's the*

*third time she is involved in the project and her skills have improved. I think that if children spent more time here, it would change their approach from a more aggressive to a more social one.* (Tutor, Male, 35)

Generally, one can notice a consensus on the long-term benefits of the project for the reduction of social disparities and the positive effects of educating young people. However, the respondents are divided when it comes to short-term benefits for young people. The nature of the practice prompts the conclusion that a reduction in social disparity can be seen as a long-term effect of participation in the workshops.

As far as the pilot is concerned, now we can only mention its short-term positive results (outcomes). However, in the context of the project that is carried out periodically, there is a clear long-term positive impact on the reduction of social disparities. It should also be emphasised that the organisers of the project (and the pilot) did not plan for any verification system of outputs and outcomes understood as a summary of their success in numerical terms.

*In general, such teaching activities are extremely hard to quantify, and this is a problem of such activities in general. I have worked in various similar projects with young people at risk of social exclusion, so that sometimes after a tremendous effort and long hours someone does not enter and say “What the fuck...”, but greets us like a normal person, right? For me it already is a success in pedagogical terms, but how to put it in numbers...* (Tutor, Male, 41)

In consequence, purely qualitative changes have been mentioned.

*It seems to me that this final event is a sort of exam that evaluates the whole project. There are no other forms of testing, at least I haven't seen them. Concrete results are probably appreciated by the audience at the show, and people participating in this project will also certainly attend and evaluate the show. There is a register where we enter topics, a typical register. We fill up the rubrics after each class with information about what we did.* (Tutor, Male, 35)

Short-term positive outcomes include:

- persuading young people to participate in alternative ways of spending free time rather than sit idly in their backyard,
- increased motivation to do something – an indication that through sports, theatre workshops or other activities proposed in the project it is possible to achieve their ambitions, dreams or expectations:

*I want to learn how to fight (to defend myself).* (Participant, Female, 17, Lower Secondary School pupil)

- building self-confidence (possibly after two or three meetings, e.g. someone who cannot imagine him/herself participating in the show, changes his mind when encouraged by the positive reaction of the audience during a public presentation of his/her talent).

Subjective evaluation of the project by the participants of the Social Media module is as follows:

- overall rating: high or very high,
- appreciation of new contacts, willingness to work together, atmosphere of the project,
- high ratings of the offer, organization and attractiveness of the program.

At the same time, however, it should be emphasised that the personal effects and benefits are rated as moderate (for the most part 'small/average level,' 'high' only occasionally) by the participants in Hidden Wings. It can be said that participation in a single series of workshops is only a starting point for achieving lasting effects, which is possible only through the participation in several cycles of activities.

*My dream is to make it cyclical. When I'm finishing a project on stage, like today, on March 30, and I can say to the audience that they are welcome back in two months to a new edition, at least half of the participants will show up. If nothing like that is possible, reaching out to new people is the difficult.*

*This kind of change occurs if someone has been with us two or three times. We have even talked about education by participation. (Practice Organizer, Male, 60)*

Generally, all the expected project results have been achieved. The measurable results include the following:

1. Participation of young people in workshops in individual modules – 70 people,
2. Participation of young people in the final event – ca. 40 people,
3. Shooting and editing of a film based on the Hidden Wings idea by the participants in the Social Media Module,
4. Graffiti spray painted on the local high-voltage transformer building by participants in the Graffiti Module,
5. Adequate promotion of project activities and coverage of problems that the project was designed to combat via the local television and a popular website.

According to the tutors' declarations, the unintended results of the project include improved social skills and competencies gained through cooperation with the participants in the practice.

*[about achieving the objectives of this edition of Hidden Wings] I believe so. Although I'm going to use words that might be difficult to decipher, but I will use a comparison to be precise. As an actor and director, I have faith in the artefact. It means that cause and effect things themselves formulate the effect and the purpose. What I mean is that if I have a text in the theatre, I might have ideas how to convert the text into a performance, but none of these ideas can beat my dream idea. Something that transcends man is given as a gift, if he remembers a dream from a slightly different 'space.' In Hidden Wings, in addition to revealing human capacity, we always observe certain effects, there is always one module in which the kids simply surprise us. We are never able to say that a group does something cool with a certain teacher, because in the span of several editions, there is always something surprising and this is the artefact I'm talking about. The thing is completely unpredictable. The aim to surprise a little. As we sit in the audience, everyone feels something inside apart from the fact that they get a T-shirt as a souvenir, except that maybe they appeared on stage for the first time and someone applauded them. Perhaps for the first time their mom or dad they came to watch him during a public performance. You can multiply all these things, they have all taken place. But we, those who work in Hidden Wings, are always surprised by something else. This is the unique atmosphere created by Hidden Wings participants, people who are here for the first time and these internal, individual events that take place and that will never be recorded. This is such an unintended effect; for me it is the main strength of Hidden Wings. (Practice Organizer, Male, 60)*

Because of the broad range of activities offered to young people, in the case of this project (and the pilot) the boundaries between the 'intended' and 'unintended' side effects are fluid. Mindful of this provision, when the effects are divided into five groups, the following 'unintended' or 'side' effects (outcomes) can be mentioned:

### **1. Skills and competence developed by the participants:**

- learning healthy competition – by means of achievements and skills, without violence or money,
- broadening cultural awareness,
- motivating others to act and be active,
- recognising economic potential in one's interests and passions.

### **2. Acquisition of social competences:**

- activities pursued by the participants (sometimes illegal or on bordering on illegality, such as painting trains) in order to achieve positive effects for the broader community (improving the sense of aesthetics, shaping the sense of order, the need to take care of the environment),

- increased sensitivity to social problems among the module participants.

### **3. Opportunity to spend time with other people:**

- recognition of the importance of direct, 'traditional' (i.e. face to face rather than virtual) contacts and conversations with people as a way of solving young people's problems.

### **4. Improving / restoring a sense of self-esteem among the project participants:**

- participation in workshops as a way of improving one's social status and gaining recognition among others thanks to one's skills without using the more traditional measures / mechanisms (formal education, spending money, etc.).

### **5. Finding one's life / career development path**

– Discovering hidden talents, e.g. in arts as part theatre workshops.

There have been three kinds of limitations affecting the pilot: temporal, objective and subjective ones. Interviews with the organisers clearly indicate that resources are never fully sufficient. Interviews with the organizers clearly indicate that resources are never fully sufficient, especially when one considers the fact that, in the opinion of both the organizers and the participants, the reduction of social inequalities demands a continuous and long-term implementation of such projects. They also include the lack of regularity, which is due, amongst other reasons, to the availability of funds. In such a short period of time, which comprises a single training course, it is impossible to eliminate all the inequalities that affect the project participants. It is possible to achieve such effects in a longer period of time. Certainty, regularity and repeatability of the project will aid in combating exclusion.

The costs of the project comprise two complementary categories:

1. The cost of the pilot programme,
2. The cost of the final event.

The total costs of the pilot programme for the period 19.01.2015–27.03.2015 along with the final event held on 03.30.2015 amounted to euro 5,473.50, of which the cost estimate of pilot implementation – 19.01.2015–27.03.2015 – euro 4,433.50 (euro 65.20 per day), and the final event estimate 30.03.2015 – a total of euro 1,040.00.

Considering the fact that the pilot programme consisted of 6 modules (each comprising 36 hours of workshops, 216 hours in total), with a total of 70 participants, we can say that:

- The average cost of one module was approx. euro 738,
- The average cost of the pilot programme per participant was approx. euro 63,
- The average cost of one hour of workshops was approx. euro 20.50,
- The average cost of one hour of workshop per module participant was approx. euro 2.05.

Considering the fact that the cost of participation in single sports and artistic pursuits in Krakow (e.g. Muay Thai) starts from approx. euro 6.50 per hour (or euro 30 per four hours a month), the above costs are not high.

In turn, the cost of organizing the final event can be compared with that of similar commercial events. The cost of renting a large hall (not always with maintenance crews) for arts and sports on the outskirts of Krakow or in neighbouring communities starts from approx. euro 500. When it comes to the final event, considering all the above categories of costs, we can say that the cost of the event is not excessively high.

It should also be emphasised that the implementation of these undertakings would not be possible without the commitment of the organisers of the project (and the pilot) and the tutors. These people, often using their personal contacts, contributed to enlisting the goodwill of various people and institutions and thus provided certain services for the project (pilot) below cost or even free of charge.

At the same time, a more complete picture of the cost-benefit assessment can be made over a longer period of time, e.g. when examining the impacts of the project.

Summing up the above considerations it can be concluded that the project costs are low in relation to similar initiatives conducted commercially. Cost of the participation in one-hour-workshop in the selected module is up to three times lower than the cost of participation in similar initiatives offered on the free market (Muay Thai case).

## **6. Final reflections**

### ***6.1 The role of the pilot/project/practice***

The analysed pilot offers insights into the mechanisms and patterns of inequality from different angles. From the perspective of possibilities of constraining the sources and diminishing the consequences of inequality (since in a number of cases it is very difficult to separate precisely these 2 dimensions from each other), it is very important to implement such actions that are or may become part of their participants' life's passions or hobbies. Engaging young people through music, dance, visual arts, etc. not only improves their skills in these areas (what was stressed by beneficiaries themselves), but in some cases may have a positive impact on boosting their confidence in their capacity to influence reality, to shape their educational /occupational paths (this is confirmed by examples of former participants of Hidden Wings - several of them became tutors in this project).

Thanks to the social competencies developed during the pilot, young people are better able to tackle the problems that affect them – acting not only by themselves, but also in cooperation with other people and institutions.

According to the opinion of the surveyed tutors and beneficiaries, the overall effect of the analysed actions was the discovery/disclosure of latent potential of young people. This was achieved by improving or developing their ability to plan their personality development paths, to strengthen teamwork skills as well as their capacity to coordinate undertakings which both in individual and group terms contributed to changes in young people's environments, as well as to changes in the social spheres in which those environments operate. The initiative may constitute the nucleus of further-reaching change that may include a number of other aspects of the functioning of the local community in Nowa Huta, or even throughout Krakow.

### ***6.2 Innovation***

From the Polish perspective, one can point to certain key innovative elements in the analysed practice:

- The way of working with young people based on a partnership approach, building long-term relationships within the group and between young people and their tutors,
- Partnership and symbiosis with Teatr Ludowy, which makes office space available to the Foundation,
- The way of organizing the final event linked with the above-mentioned elements. It has a very festive character, it is held on the main stage of the theatre and attended by an audience that consists not only of the project participants, their families and friends, but also key local stakeholders. The profile of the event is raised by the local media (including public TV), which gives participants added motivation,
- The acquisition by the Foundation of funds from a variety of sources in order to maintain and run the project (which allows it to continue its operation, but does not positively affect the process of ensuring continuity to the solutions developed or their social outcomes).

From the perspective of the CITISPYCE project, special attention should be paid to the following dimensions of meeting the needs of people covered by the Hidden Wings practice:

- Reducing the distance, including unique ways of working with young people who live in an area which is geographically, socially, economically and culturally 'remote' from Krakow,
- Empowerment by restoring a sense of agency and self-confidence – by helping young people to acquire certain skills and competencies – participants must put in a certain amount of effort in order to be able to achieve the expected effects.

It should be noted that from the point of view of public governance, the analysed practice comprises a number of elements of public service co-production, expanding the network of actors responsible for reducing social inequalities and increasing their sense of shared responsibility for the quality of the implemented measures (including the recipients of the measures who are not just passive recipients, but also active co-creators).

### **6.3 Success factors**

The key project success factors includes the following elements:

1. Well prepared trainers,
2. Broad stakeholder participation.
3. Securing financial and infrastructural resources,
4. Securing engagement of the participants,
5. Building a feeling of participation in an extraordinary undertaking.

Evaluation activities carried out by the CUE team clearly show that all the above elements were present and significantly contributed to the positive reception of the project.

### **6.4 Policy recommendations, transferability**

Evaluation studies indicate that the main problem of the analysed project is its intermittent nature. The organisers, tutors and participants emphasise that in order combat social inequalities more effectively, its sustainability (through the adoption of a continuous and long-term approach) needs to be ensured:

*The lack of continuity is a problem. Once the project has ended, there is the problem of emptiness and frustration. (Tutor, Male, 38)*

It follows from the above that the organiser faces a very important challenge of finding a way of embedding the practice in the framework of youth-directed policies pursued in Krakow. However, this will require close cooperation with the relevant units of local government administration.

In order to make the practice effective it is necessary to overcome the identified organizational, infrastructural and financial barriers, which was a point brought up by the tutors:

*I have seen these Beatfreeks. I'd like things like this to it to be carried out on such a scale. To have access to a studio, a room, etc. For example, what Staszek is doing deserves much greater support and appreciation, financial and organizational. They do so much and yet they still have one office, and they do really good things. They should have a building, a place. (Tutor, Male, 33)*

*Likewise, recruitment of people to the project, reaching out to people in need, to vulnerable young people [are problematic – CUE team]. We've put together a strong group, so we can carry out the project. This is material for future leaders, moreover, they already work like leaders. And there should be more of it! New, larger modules and more participants. There should also be more time to meet, to communicate, to develop creativity. These things need to be gradually developed in them. (Tutor, Male, 35)*

Opinions varied, though:

*I once took part in something like that in Holland and saw that they had been served warm meals, catering and everything, and the best stationery, all served on a platter. I think that if too much is given, it's not too good. (Tutor, Male, 41)*

This shows that broadening the activities offered by the practice may not necessarily be a factor that contributes to its success. In countries such as Poland, which have not yet reached a very high level of socio-economic development, and where there are financial constraints on the part of public authorities, 'wrapping' the core services in a variety of extras may also lead to reduced involvement of participants, who are given everything 'on a platter.' This, in turn, may exacerbate the phenomenon of 'learned helplessness' where people start taking everything for granted.

The analysed practice is characterized by a number of positive solutions (listed in this document), which can be adopted in the implementation of various policies, but mainly at the local level. The authors would like to particularly emphasise the importance of one factor that they think is worth disseminating. It is promoting the principle of 'each one teach one,' which in the Hidden Wings project was particularly strongly accentuated in the implementation of the Graffiti Module. One may risk saying that in today's commercialized world, based mainly on market exchange, returning to the community-based model of transferring cultural patterns may prove to be an interesting and effective idea. Besides, this approach has an enormous potential in the sphere of public management. In the opinion of the CUE team members, in some dimensions / types of public policies it would be a good idea to include this principle as a fundamental condition for public funding. In consequence, primarily projects which guarantee the transfer of knowledge and skills among the recipients, beneficiaries and participants in the project would have the greatest chance of implementation. This would contribute to the implementation of more effective measures providing an extra motivating stimulus to those affected by social inequalities and increasing sense of agency, responsibility for their own fate and the fate of others affected by similar problems.

Undoubtedly, one may point to the importance of the practice at the local level, although not at the level of the entire city of Krakow, but the district Nowa Huta, in which it is permanently rooted. The strong links of the practice with the district permits increased involvement of local stakeholders (residents, politicians, officials, non-governmental organizations), but, at the same time, it appears that due to the prevailing sense of separation felt by residents of Nowa Huta it would be difficult to expand the practice to include the entire city. Projects like this one are based on active, charismatic leaders strongly linked with the local community, so any attempt at expansion may lead to losing its innovative nature, with routinized activities reducing its social impact.

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## **Appendix 1. Summary of activities in the current edition of Hidden Wings supported by the CITISPYCE project (internal Municipality document)**

<b>Individual activities carried out as part of the public task with a short description</b>	<b>Deadlines for individual activities</b>
Recruitment of young people – participants in the activities at Club Stolarnia, os. Teatralne 23	19.01.15
Workshops in the following modules: Social Media, Muay-Thai, B – Boying, Theatre, Music, Graffiti	20.01.15 – 30.03.15
Workshops in each module, 120 minutes per week each	20.01.15 – 30.03.15
Involvement in the activities of at least 70 young people at risk of social exclusion	20.01.15 – 30.03.15
Finding a co-ordinator and 6 instructors to conduct the workshops	19.01.15 – 30.03.15
Provision of rooms located in Nowa Huta	19.01.15 – 30.03.15
Insurance of workshop participants	19.01.15 – 30.03.15
Provision of materials necessary to conduct the workshops	19.01.15 – 30.03.15
Promotion of Krakow Municipality and the CITYSPYCE programme	19.01.15 – 30.03.15
Report on the implementation of the agreement with a descriptive part and photographs	30.03.15
Final event presented on the Main Stage of Teatr Ludowy including rent, maintenance, cleaning the premises, preparation of a poster promoting the event, refreshments and prizes for participants	01.03.15 – 30.03.15

Source: Project documentation

## **Appendix 2. Summary of activities within particular modules (based on internal documentation)**

The most important substantive activities were pursued within individual creative modules, which incorporated the following elements:

**B-boying** – breakdance classes lasting 36 clock hours. The classes included the development of the following individual skills:

- 1) professional warm-up to ensure protection against injuries,
- 2) learning basic breakdance moves as well as professional terms,
- 3) joint planning of the final performance, decisions on the order of individual steps,
- 4) decisions on the choice of music and songs to be presented,
- 5) intensive training before the final performance.

**Theatre** – activities aimed at preparing a performance. Classes lasted 36 clock hours. The course schedule included:

- 1) joint invention of the storyline that the participants wanted to present,
- 2) joint script-writing,
- 3) division of roles among the module participants,
- 4) intensive practice of roles / texts for the final performance.

**Muay Thai** – Thai boxing classes. The martial arts coach conducted 36 clock hours of boxing classes, including:

- 1) teaching professional warm-up,
- 2) studying various movements, including their names,
- 3) learning the basics of self-defence,
- 4) personal safety principles.

**Social Media** – classes comprised 36 clock hours. Participants were supposed to independently create a multimedia project description and a summary of the Hidden Wings project by:

- 1) visiting the other groups and understanding the specifics of their activities,
- 2) conducting interviews, making photographs, shooting video footage,
- 3) selection of the project show Hidden Wings,
- 4) completing photos, videos, audio, music,
- 5) learning to use computer software to edit the footage into a film.

**Music** – 36 clock hours of classes were conducted. The aim of the course was to compose a musical piece that would combine several types of music such as blues, hip hop, rap and art music reflecting various musical interests of the participants. Classes included:

- 1) recognition of participants' own tastes in music and musical skills,
- 2) making decision on the way of presentation of the piece,
- 3) joint lyrics writing,
- 4) practice in playing instruments such as guitar, keyboards and using a sampler.

**Graffiti** – classes lasted 36 clock hours. During the course, children and young people learned to paint graffiti. Participants were provided with paper materials and stationery. Activities included:

- 1) practice in designing graffiti on paper,
- 2) presentation of the most important street art paintings worldwide,
- 3) presentation of the history of artists to children and young people,
- 4) provision of information concerning where, when and how one can make street art,
- 5) together with the Foundation requesting permission from Tauron (a power supplier) to access the distribution board building located opposite the Foundation office,
- 6) execution of the graffiti design,
- 7) painting the building (appropriate paints were purchased for this purpose).

On March 30, 2015, the activities of all modules ended with a final event organised at Teatr Ludowy in Krakow, during which the project participants presented the results of their activities, including the acquired artistic and sports skills.

### **Appendix 3. Detailed cost estimate of project activities (based on the internal project documentation)**

Cost estimate of pilot programme implementation – 19.01.2015 – 27.03.2015:

**total amount euro 4,433.50 (euro 65.20 per day):**

- rental of premises for workshops – 216 hours x euro 2.5 = euro 540.00
- paints for the Graffiti Module – 70 pcs x euro 3.50 = 245.00
- sketch blocks – 10 pcs x euro 0.90 = euro 9.00
- markers, pens and pencils – 40 pcs x euro 0.90 = euro 36.00
- cushions for Muay Thai – 6 pcs x euro 18.00 = euro 108.00
- remuneration for 6 instructors – 216 hours x euro 12.50 = euro 2,700.00
- insurance policy for participants = euro 37.50
- coordinator remuneration (3 months) = euro 375.00
- office staff and materials (3 months) = euro 150.00
- accounting services (3 months) = euro 75.00
- telephone bills (3 months) = euro 50.00.

Cost estimate of the final event – 30.03.2015:

**total amount euro 1.040.00 :**

- rental of a large hall in the theatre = euro 375.00
- maintenance – (4 persons) = euro 150.00
- preparation of posters and invitations = euro 50.00
- catering = euro 125.00 (includes costs of products, all preparations were made by senior citizens cooperating with the Foundation)
- cleaning = euro 75.00
- prizes for participants – T-shirts for participants and tutors (80 pcs) = euro 390.00.



**Appendix 4. Photos from workshops**



**Appendix 5. Photos from the final event**